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Cover: Chinese Spouted Altar Jar. Yüeh-yao porcelain. Sung Dynasty (960-1279 A. D.)

Ernest Larsen Blanck Memorial Fund. A. 6429.60-13

A DRAWING BY PELLEGRINO TIBALDI

AN EXTREMELY interesting study (a single sheet with drawings on *recto* and *verso*)¹ by the celebrated Bolognese Mannerist, Pellegrino Tibaldi, has recently been purchased by the Museum as a welcome development of its collection of Italian drawings. That it is a preliminary design for a known work by the artist heightens its interest as well as its importance, for the entire corpus of his authentic drawings is still relatively small.

Pellegrino Tibaldi was born in Puria di Valsolda, in Lombardy, in 1527, but brought to Bologna at an early age. His first activity, prior to his trip to Rome about 1547-49, is rather obscure, and, in the interests of space, this article will only be concerned with his work in ceiling decoration.

Together with his contemporary, Niccolò dell'Abbate, Pellegrino was the first important ceiling decorator in Bologna, and the precursor of the celebrated school of fresco decorators which developed there.

Sometime in the early 1550's, Pellegrino, returned from Rome, began to work in the Palazzo Poggi, now the University of Bologna. He continued the decoration left off by the departure of Niccolò dell'Abbate for Fontainebleau. The Palazzo Poggi had been completed in 1549. The commissioner of Pellegrino's work was Cardinal Poggi for whom the artist had previously decorated a palace in Rome. The drawing which we have acquired is connected with one of the two ceilings he painted for two rooms of the *Accademia delle Scienze*, in the Palazzo Poggi. The central theme of both are episodes from the life of Ulysses.

Pellegrino introduced the style of architectural illusionism into Bologna. That is,

for the first time in that city, the ceiling, which had heretofore been considered, in the tradition of the earlier 16th century, as a solid space to be adorned in primarily a series of framed pictures, panels, medallions, etc., was now painted with areas which appeared to open to the skies on a support of columns. Pellegrino, as far as we know, received the impetus for this conception primarily from the famous *Loggie* of Raphael and his pupils, in the Vatican, although the idea of combining architecture with representation of the sky was much used in painting by Pellegrino's contemporary in Venice, Paolo Veronese, while the brothers Cristoforo and Stefano Rosa of Brescia had developed at this time the style of ornamenting ceilings with simulated architectural frames. As Pellegrino, like Raphael, was as much architect as painter, the idea of employing architectural features in decoration must have exerted a powerful appeal, and he incorporated them particularly in the first room, or *aula magna*, of the *Accademia delle Scienze*.

In the second room, the *Sala delle Adunanze* (assembly or meeting room), Pellegrino forewent some of these striking architectural details for a more traditional and intensively decorative scheme which included extensive use of painted gold and white stucco frames and ornament. The entire vault is divided into four elaborately framed frescoes, their shallow overhead lunettes providing, in turn, the boundary for the rather smallish central section. In this central area are represented four dancing, or leaping, figures, also called *genii*, one male and three female. Seeming to emerge from the four tapering corners, they are shown against a deep blue sky, each one holding with both hands bunches of the same flowers. The figure to which our drawing is related is the one who holds the cluster of flowers over her head. She wears, in the fresco, a deep pink drapery, and a white mantle (Figs. 1 & 2).

The *recto* of our drawing (Fig. 3) shows this figure in full except for the completion of the arms extended overhead. On the *verso* (Fig. 4) even less of the arms is indicated, and the disposition of the form, particularly that of the movement of the legs, can be seen, from their restudy, or difference, in both essays, to have been of greater concern to the artist due, as we shall see later, to the requirements of space. The *verso* shows actually the closer approximation to the final disposition of the limbs in the fresco, with the raising of the left knee and wider spread of legs, the drapery also falling in folds nearer their ultimate arrangement than appears on the *recto*. We may thus assume the *recto* to have been the earlier *pensiero*, or idea, in the plan of this figure, the *verso* the more final one. A very light repetition of the left leg is also discernible on this side of the sheet.

As can be seen from the illustrations two different names appear on this interesting drawing, both later additions in different hands. The *recto* is inscribed with the name

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FIG. 1. Pellegrino Tibaldi, ceiling decoration,
sala delle Adunanze, Palazzo Poggi, Bologna

of Balthasar da Siena, the *verso* with that of Raffaello da Reggio. Balthasar da Siena was of course Baldassare Peruzzi (1481-1536), who often called himself after his native Siena. Raffaello da Reggio (1550-1578) was the short-lived Mannerist from the Emilia who worked in the Vatican apartments in the decoration of the *Loggia* of Pope Gregory XIII; in the Palazzo Farnese, Caprarola; and in the Palazzina Gambera at Bagnaia. Our drawing, from the collection of Count Rey de Villette (Lugt 2200 a), appeared in the Hollstein and Puppel Sale, Berlin, May 6, 1931, and was reproduced in the catalogue as Peruzzi (No. 1177). Upon appearing recently on the European art market, it was identified, apparently for the first time, as Pellegrino's work for the Palazzo Poggi ceiling by Dr. Hermann Voss.

A catalogue, or any comprehensive study, of the drawings of Pellegrino Tibaldi does not as yet exist. Those designs which are surely his show for the greater part the bold spiritedness and operative energy, the massiveness of form, of his drawing conception. There is a vigorous concentration of force which animates his stalwart figures, conveyed by the pronounced, if not exaggerated, torsion of their large, muscular forms. His style, crystallized primarily at Rome, was a fantastic intensification of Michelangelo, with added influences of the latter's follower, Daniele da Volterra, of Francesco Salviati, as well as of several Siennese working in the capitol at the time. As Pellegrino also worked in the Castel Sant'Angelo, where Perino del Vaga had made extensive decorations, there was a further impress on him by the Genoese to the extent that the authorship of certain frescoes in the Castle, and also certain drawings, is still divided between them. Two other, more "native" influences can be adduced for the artist, the earlier one of Parmigianino, the later, of Primaticcio. There does appear to be a definite relationship between Primaticcio's drawing of *Alexander and Talestri*, in the Louvre, and Pellegrino's panels of *Alexander the Great*, in Castel Sant'Angelo.

The present study is executed in brown ink and wash over preliminary outlines in charcoal, which show very clearly in areas where they have not been wholly followed over by ink. If we compare it with examples of Pellegrino's known drawings we can see that the draughtsmanship, for instance, of the outlining of the drapery coincides with that of his signed drawing, the *Virgin and Child*, in the Uffizi. We may also notice the similarity, in both, of the lineal indications of the folds and bunches of the cloth, as well as the general breadth of conception. Pellegrino's line is nervously energetic as compared, for example, to that of Perino del Vaga's which flows more regularly, and is more supple. The Bolognese's figures are always massive, the bodily structure rendered with heroic proportions, the extremely heavy limbs with an over-accentuation of Michelangesque musculature. They exhibit that "obsessive giant-

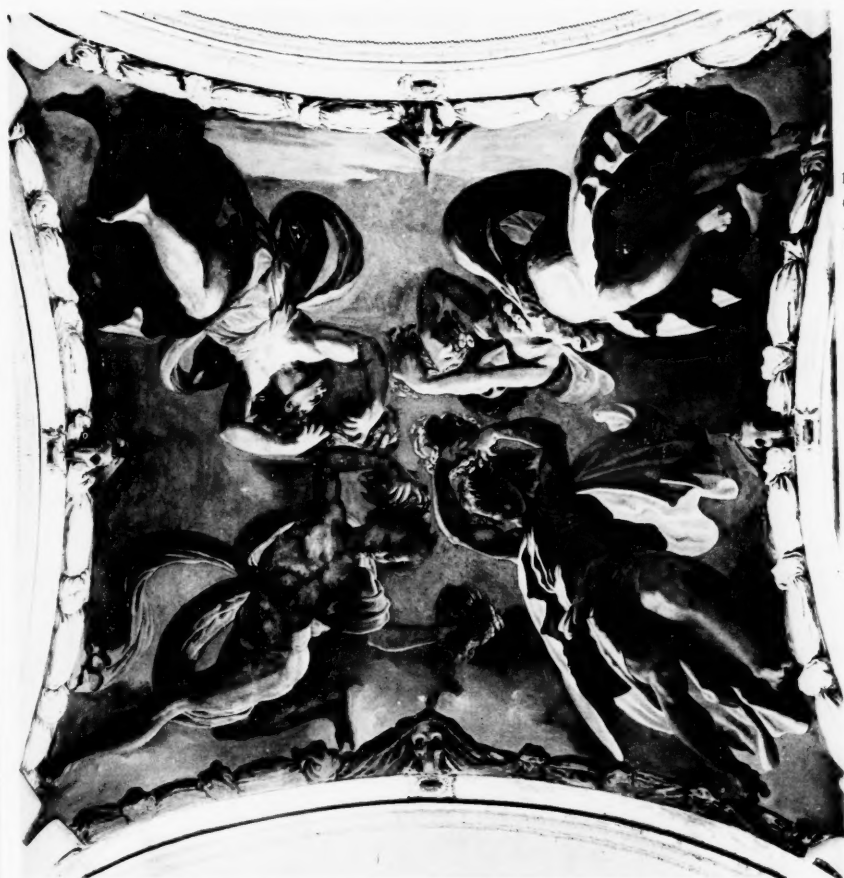


FIG. 2. Central part,
ceiling, sala delle
Adunanze, Palazzo
Poggi, Bologna

ism," which also marks the work of Luca Cambiaso, his exact contemporary, who may have initially received this direction from Pellegrino.

Pellegrino's drawings fall very broadly into two categories, his pen studies, and the drawings in the so-called "chiaroscuro" manner, that is, profusely heightened with white. The former are relatively more restrained than the latter which come closer to Parmigianino in their at once swelling and dissolving style. Two drawings by Pellegrino in the Uffizi, the *Holy Family*, and a *Hercules*, create these strange, fantastic effects; in the first, through the elongated shapes, tentacle-like fingers, and rapid, rough and jagged manner of laying on the whites; in the second, by the violence of the muscular form and dynamic movement. The utterly spontaneous and

FIG. 3. Pellegrino
Tibaldi, Study
for Dancing Figure,
er Genius, sala delle
Adunanze



unfinished "impressionistic" high lighting give these works dramatic, if not "surrealist," qualities which are indeed highly characteristic of the artist.

The figures in our double sheet are not dissimilar to a fresco of the arms of Pope Julius III which Pellegrino painted above the entrance to the Vatican Library (Belvedere). The two supporting angels there (Fig. 6) parallel with their athletic robustness the vigorous contrapposto and action of the Palazzo Poggi genii. The position



FIG. 4. Study for
Dancing Figure, or
Genius, verso
of FIG. 3

of the legs, particularly of the angel on the left, is notably close to that of the figure on the *recto* of our drawing. Parenthetically, it may be pointed out that the position of the legs of the male genius, in the Poggi ceiling, echoes in reverse that of the drawing of *Prometheus*, in the Bonnat collection, Bayonne Museum. The Vatican escutcheon was executed sometime between 1550-51, the first being the year the ministry of the Pope commenced.

FIG. 5. Perino
del Vaga, Ceiling
decoration, sala
dei S. Pontefici
Borgia apartments,
Vatican



The immediate source for the pattern of Pellegrino's central overhead composition of the *Sala delle Adunanze* was apparently the ceiling decoration of the *Sala dei S. Pontefici*, in the Borgia apartments of the Vatican, by Perino del Vaga in conjunction with Giovanni da Udine, a work of Perino's early Roman period. In this tondo (Fig. 5), Perino represented four winged figures who celebrate the pontificate, one holding the papal tiara, one a zither, one an urn, and one a trumpet. Called *Victories* by Vasari and Adolfo Venturi, they were much lauded by the former in his life of Perino.

In contrast, and representing the modern temper, Venturi extolled Pellegrino's approach over Perino's. There is of course a great and significant contrast between the conception of both ceilings. Instead of Perino's circular format and flat space, Pellegrino's format is that of a curtain or veil pulled at the corners and creating four convex sides as a frame. However, the background is that of the sky, with clouds suggesting depth. Perino's work appears as though inlaid in intarsia, wrote Venturi; Pellegrino's projects in the round, with full volume and architectonic solidity. The even distribution of light, and balance of flying skirts and drapery in Perino contrast with the weighty molding, and asymmetry of the drapery in Pellegrino where all elements seem almost more sculpted than painted; and where the unreal lighting, now from behind, now from the front, create dramatic, if not theatrical, values. Perino's curving, undulating drapery is still "classically" Renaissance; the billowing inflation and profound light and shade of Pellegrino's drapery folds already speak of the Baroque conception.

The final disposition of chiaroscuro in the fresco is almost fully intimated in our drawing where can be seen the fitful and streaking contrasts of illumination and shadow which become more intensified in the fresco. The greatest variation between the drawing on the *recto* and the ultimate execution occurs in the drapery immediately behind the legs. To fit the legs and drapery into this tapering area, the artist had obviously to eliminate the full skirt to the left, in the drawing, as well as the portion which falls below the right foot. Thus, the drapery became more concentrated behind the legs rather than flowing out to balance the billowing portion above. This is already intimated on the *verso* where the skirt has, as it were, been pulled together between the legs to accommodate the restrictions of space, although it falls to a greater depth than in the fresco.

In the lower right of the *verso* is a group, or complex, of roughly and hastily sketched figures, which were attributed, in the Hollstein and Puppel catalogue, to Raffaello da Reggio whose name appears above them. Although the sketches are, save for two separate swaying figures to the right, all but indecipherable, there is no reason for not believing them by the hand of Pellegrino. Such Veronese-type nota-



FIG. 6. Pellegrino Tibaldi, Arms of Pope Julius III, fresco, Vatican Library (after Bedmer)

tions can be found in the center background of the drawing, *A Miracle of S. Mark* (?) at Windsor Castle, described in the catalogue as "...an authentic example of Tibaldi's method of sketching out his ideas,"² and there is a corresponding jumble of lines marking out some of the figures in the foreground. From the fact that the right limb is cut from completion on this side of the drawing, it may be that these sketches were done first, thereby crowding the main figure to the side. The sketch of a man's head in profile at the lower right is harder to relate to Tibaldi as we do not know of anything corresponding.

Pellegrino Tibaldi was, after Rosso, probably the most singular and individual among the Mannerists and followers of Michelangelo. He was, by his assiduous disciples, the Carracci, called their *Michelangelo riformato*, as he imported a "domesticated" adaptation of the great master's *terribile maniera* into Bologna. While employing something of the rhythmic movement of Parmigianino, he carried the latter's personal mannerism to grotesque and bizarre lengths, and the Parmesan's sinuous elegance and grace were with him replaced by muscularity and mass, by an underlying architectural propensity. Almost uniquely in his period he demonstrates a comic sense which is clearly seen in his all but parody, as found in his celebrated *ignudi* of the *aula magna*, in the Palazzo Poggi, of many of Michelangelo's motifs, particularly of the Sistine Chapel. His highly characteristic style, the incipiently caricatural element of his conception give him a certain unorthodox, or "northern," quality. This quality was referred to by a recent critic as "the peculiar flavor of his personality." The same critic continues, "[his] bizarre Bolognese fantasy makes him particularly sympathetic to modern taste...."³ With these elements in his favor, as a remarkably distinctive and intense embodiment of the "anti-classical" Mannerist force of his day, the outstanding example of the movement in Bologna, and a particular fount for the work of the Carracci as well as subsequent ceiling decorators, our drawing by Pellegrino becomes a significant document for the study of this period with its ever widening audience, discoveries and ramifications.

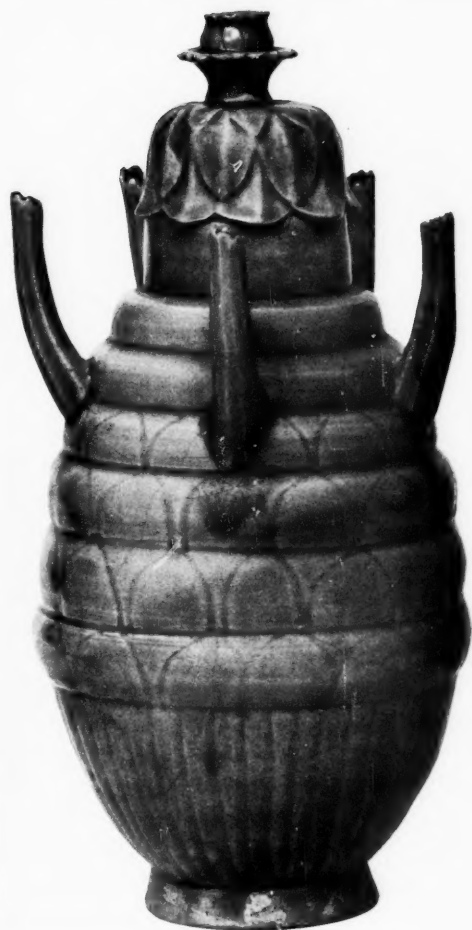
EBRIA FEINBLATT

NOTES

¹ Pen and brown wash, 13 x 10 3/4 in. Los Angeles County Museum Purchase P.385.60-1.

² A. E. Popham—J. Wilde, *Italian Drawings at Windsor Castle*, 1949, pl. 109, Cat. No. 947, p.337.

³ J. A. Gere, "Two Late Fresco Cycles by Perino del Vaga: the Massimi Chapel and the Sala Paolina," *Burlington Magazine*, January 1960, p. 15.



CHÜN AND
YÜEH WARES
AT THE
MUSEUM

FIG. 1. Chinese spouted Altar jar.
Yüeh-yao porcelain. Sung Dynasty
(960-1279 A. D.) Ernest Larsen Blanck
Memorial Fund. A.6429.60-13

THROUGH the continued generosity of the Ernest Larsen Blanck Memorial Foundation, the Museum has acquired a number of outstanding oriental art objects. The recent additions are a multi-spouted celadon jar, and two Chün porcelains with their typical blue glaze and suffused flambé.

Celadon is a high fired porcellaneous ware, and by definition covered by a feldspathic glaze with a characteristic bluish or grayish green tone caused by the addition of iron. Oddly enough, the term celadon had nothing to do with ceramics or even with the orient. It is the name of a rustic lover in a 17th century Parisian play who hap-

pened to be wearing green. Somehow, and ever since, the whole range of gray green glazed wares not only in Paris, but in the rest of the world are called celadons. They occur in a wide variety of types made inevitable by geographical difference and the localization of materials and styles. The Museum's multi-spouted altar jar is of the Yüeh type which refers to the early celadons made in Chekiang Province from the Han Dynasty to the early Sung, as well as the famed "pi-se-yao" made for the Ruling House of the state of Wu-Yüeh.

The accompanying photograph (Fig. 1) illustrates our five-spouted jar with a knob handled cover. Its body, of horizontal rolls over a basal portion of bevel-edged vertical striations, rests on a low angled foot. The buff-gray biscuit is covered with a glassy, transparent light green glaze that is crackled and which contains tiny bubbles where it collects. Finger marks on the foot indicate where the vessel was held when dipped into the glaze. The excess glaze on the base was then wiped in a cursory fashion.

For typological similarities we may turn to a large number of pieces which display certain features of shape, pattern, glaze or potting technique to our altar jar. The slightly splayed foot characteristic of T'ang Dynasty (618-906 A. D.) wares as a whole seems to be an atavistic feature in the Yüeh wares of the Sung Dynasty (960-1279 A. D.). This type of foot is seen in all the Yüeh type ceramics attributed to the Five Dynasties period (906-960 A. D.) and the early Sung as manifest in Shang-lin Hu, Li-shui and "Gray" wares. The more typically Sung shapes and techniques were executed in other kilns under Imperial patronage. This Sung style was elegant and refined but lacked the robust, monumental qualities of T'ang. The division of the body into horizontal rolls and the tripartite separation of the neck, body and base is again traditional and a characteristic T'ang feature. Perhaps the closest analogy in body shape are the Li-shui jars with horizontal body rolls and vertical beveled striations directly below.¹ The cover knob is also very similar to the Li-shui jars. However, the glaze with its glassy transparency, light green color, surface crackle, and collection of bubbles where the glaze has accumulated is unlike the olive Li-shui glaze and much closer to the Yüeh glaze. The short, stubby, straight rising spouts of T'ang do give way in the Sung to an attenuated curve. Most of the jars of this shape have five spouts.

The function of these multi-spouted jars is still to be solved. As yet archaeology has revealed little as to their use. Their very shape suggest a part in a ritual—possibly on ancestral altars, or even funereal internment. In such a role they could very well have held wine. Some have suggested that flowers were stuck into each of the projections. Evidently such a floral function occurs in ancient times during the half millenia before the birth of Christ with flower tipped projections on bronze vessels.² A multi-spouted altar jar of the Heian period (784-1185 A. D.) made of glazed Sue ware was



FIG. 2. Chinese
Bulb Bowl. Chün-yao
porcelain. Sung Dynasty
(960-1279 A. D.)
Ernest Larsen Blanck
Memorial Fund.
A.6429.60-15

excavated in Japan. It probably functioned as a flower holder during Buddhist or other ritual services.³

The Museum's Yüeh altar jar may be dated to the Northern Sung Dynasty (960-1126 A. D.) by comparison with several Yüeh wares including two dated ones. Both these dated pieces carry a crudely incised inscription under the glaze with the date "Tien feng 3rd year" or 1080. One is a covered urn in the Sir Percival David Collection,⁴ and the other a spouted "hu" vase, which has lost its cover, in the Yamato Bunkakan.⁵ The latter is very similar to our vase in the ovoid shape with convex horizontal bands in the upper portion, and in the five spouts with a polygonal cross section and the tooth rimmed mouths. Both pieces have an underglaze incised lotus petal pattern on the horizontal bands, together with a glassy glaze that collects at the base of the spouts. The footring is in the characteristic Yüeh style of a shallow, slightly splayed silhouette. The celadon altar jar with five spouts is a frequent form in Northern Sung, and there are innumerable examples similar to ours, but the one in the Hakone Museum⁶ is perhaps closest.

In addition to the Yüeh altar jar two Chün-yao vases have been acquired with the Blanck Fund. Chün wares are among the most treasured in the world. It was considered one of the six classic wares of the Sung Dynasty by the discerning connoisseur emperors of Eighteenth Century China who collected them enthusiastically.

One of the pieces is a porcellaneous tripod bulb-bowl on three cloud scroll feet, with curved sides that are studded around the underside of the lip rim and the foot simulating a drum. The exterior is coated with a suffused purplish glaze and is grayish-blue inside. The bottom of the base has spur marks and a brown iron glaze covering the incised number "six" (Fig. 2).

The other Chün vessel is a porcellaneous incense burner whose globular body is supported on three cabriole legs and topped by a cylindrical neck with projecting lip. The gray porcellaneous body is covered by an opalescent blue glaze and burnished in exposed parts. The rich monochrome surface is enhanced by a pattern of bold crackles (Fig. 3).

There are innumerable examples of bulb bowls and incense burners that are similar to our pieces. These are so well represented in most major museums and private collections that they need not be cited here.

Chün wares usually consist of a hard, fine-grained, gray body covered with a thick heavy coat of feldspathic glaze saturated with iron and made opaque with phosphates and China clay. An admixture of straw ash and limestone serve as fluxing agents. The blue-gray color of the glaze was produced by the presence of iron in a reducing kiln atmosphere. Copper particles blown on the surface of the glaze appear as red flambé patterns. The opalescence may possibly be caused by several factors: the silicic acid from the straw ash or the gaseous decomposition of the phosphates. Chün glazes occur in other colors beside blue. Koyama describes sherds from Chün kiln sites in green, pale white, a yellowish or dark brown.⁷ This range of colors is primarily due to oxidation-reduction reactions with iron in the glaze and slip. Glaze thickness also seems to produce color variation within a piece going from gray to blue, then to green and in the thinnest parts a clear neutral.⁸ A unique peculiarity of the Chün wares is the "earthworm track." This is an irregular fissure in the glaze that has healed during firing. The thinner glaze within the track is blue in contrast to the surrounding gray. Chün vessels particularly those used as flower pots and stands are numbered. Graphs from one to ten are incised or stamped into the wet base clay of sets of a particular shape to indicate their size in decreasing order.⁹

The ceramics from Chün kilns occur in a number of different shapes, particularly plates, basins, bowls, dishes, incense burners, vases and bottles of a utilitarian character. Some of the finest pieces were made for the scholar's desk, such as water bottles, seal boxes and brush holders. However, the most interesting group are the flower vases. They have fascinated ceramic connoisseurs for centuries in their noble proportions, subtle shapes and decorous coloring.

The name Chün-yao originally referred to a ware made at a kiln site called Chün-

chou which was east of the site of the Northern Celadon kilns. However, during the Sung and Yüan Dynasties, Chün-chou was called Yang-ti hsien. According to the Yu-chou chih (a gazeteer), Yang-ti hsien became Chün-chou at the beginning of the Ming Dynasty in 1368, and in 1575 it again changed its name to the present Yu-chou.¹⁰ Thus the name Chün occurs with the Ming Dynasty. It is curious that a geographical name which did not exist in the Sung or Yüan Dynasties should be applied to a Sung ware. But it should be noted that Chün wares with a beautiful sky blue color have been excavated from many sites whose archaeological context indicate the Sung Dynasty. Furthermore the pieces in shape and in the style of potting are characteristically Sung.

Literary sources after the middle of the Ming Dynasty begin to mention Chün ceramics. The Ming-hui-tien records that in each year of the Hsuan-te period (1426-1435) the Kuang-lu ssu temple ordered wine vessels and other ceramic pieces from both the Chün-chou and the Tz'u-chou kilns.¹¹ The K'ang-hsi Encyclopedia records the imperial use of Chün flower pots in the Hsuan-te period. There is no literary evidence for an earlier supply of Chün-yao to the court.¹² Basil Gray has noted that some of the bulb bowls are like the shapes of Ming "sansai" and may be the prototype for them in the 15th Century.¹³

It is unclear exactly where the old Chün kilns were located in Yu-hsien. However, the Yu-chou chih does mention a small town 60 "li" southwest of Yu-chou called Shen-kou chen, rich in clays suitable for porcelain.¹⁴ Even today a ceramic factory is producing Chün type wares in this very place. Chinese scholars are presently engaged in archaeological projects at this site. The Chün kilns at Shen-kou chen are in the same area as the Ju sites of Chin-kou li and Chang-hsieh li. In a geographical survey of the region S. Osaki describes two mountains, the Fu-erh shan and the Yen-fu shan, the west sides of which have Ju-yao kiln sites and the east sides Chün-yao kiln sites.¹⁵

The close connection between Ju and Chün is further substantiated by the reconnaissance of Gentotsu Harada in Lin-ju hsien, the present day Ju-chou. He found six sites with both Northern Celadon and Chün sherds, white wares of Tz'u-chou type, as well as other celadons.¹⁶ The decorous effects of color in Chün differ in style from



FIG. 3. Chinese Incense Burner. Chün-yao porcelain. Sung Dynasty (960-1279 A. D.) Ernest Larsen Blanck Memorial Fund. A.6429.60-14

the carved decoration in Northern Celadon. Nevertheless, there are certain basic similarities in glaze and body materials between Chün, and Ju or Northern Celadon wares. So far, I have used the term Ju and Northern Celadon interchangeably. However, there is a rare but extremely fine ware called Ju mainly extant in the Chinese Palace Museum described by Sir Percival David and others.¹⁷ These pieces are remarkable for their simple form, perfect proportions and exquisite glaze and color.

The basic problem, of course, is the identification of this Ju as differentiated from Chün and Northern Celadon. Japanese scholars classify Northern Celadon as an ordinary, mass produced type of Ju based on their archaeological findings. In the West, Ju has been used to refer to this beautiful, rare, Imperial ware. It is tempting to speculate that the Ju in the Palace Museum is a special type of Chün made for Imperial use in addition to the Imperial Kuan Chün. Although the body clay and firing methods differ somewhat, the thick opalescent glaze in both is similar.

Thus it seems that Chün was a kind of celadon in late Northern Sung times from Ju-chou in Yang-ti hsien, the present day Yu-hsien. The wares of Ju-chou were then held in very high esteem, and Chün pieces made at Yang-ti-hsien were distributed as Ju wares in keeping with the Chinese practice of naming a ceramic by its site of manufacture. It was not then called Chün, nor is there any mention of the term in Southern Sung records.¹⁸ However, during Southern Sung, Chün wares rose in prestige and this was paralleled by a decline in Ju wares which ceased to be mentioned after this period. The numerous kiln sites in the Ju-chou area in late Northern Sung times is probably a consequence of the change in patronage from the white Ting-chou wares to Ju-chou. The tremendous activity in history and archaeology so characteristic of the Sung, and the resulting antiquarian interest for bronzes and jades at the court, led to a preference for blue-gray and green ceramics. The Chinese literary source, the *Cho keng lu* of 1366, refers to this change of taste,¹⁹ and the early 12th Century treatise by Hsü Ching mentions the "new kiln wares of Ju-chou."²⁰

From Northern Sung to Yüan the major center for Chün was Honan, focused at Ju-chou and Yu-chou. Chün sherds have been unearthed not only in widely disparate points in Honan Province but in Shensi and even Manchuria. The beauty and quality of these works produced a great demand for them, and the apprenticeship system with potters moving on to new kilns resulted in Chün wares being made over a wide area. Chün ceramics continued to be admired in all the subsequent dynasties and copied in many parts of China. Cruder, coarser varieties of Chün were made for common use. During Yüan and Ming a soft bodied Chün ware arose with a coarse reddish buff body, and a soft thick glaze.

In the Ming Dynasty (1368-1644) Ching-te-chen was the major center for ceramic production throughout China. Most local kilns declined and mainly filled the needs

of their area. However the previously cited Ming-hui-tien referred to Chün-chou making wine jars for the Hsuan-te court. It is in Ming that the expression Chün arises from the renaming of Yang-ti-hsien to Chün-chou. The Chün wares produced here during Ming must have been quite remarkable for it to become such a permanent part of our ceramic vocabulary. Here, of course, we run into the sticky problem of differentiating the Sung from the Ming.

In the late Ming and in the Ch'ing Dynasty (1644-1911) Chün continued to be made at Ching-te-chen, but also at I-hsing, and the Shih-wan kilns of Kuangtung. In the last years of the Kuang-hsü period (1875-1908) the potter Lu Mou and his son are remembered for their copies of Chün. Today the tradition of Chün wares still lives on at the ancient kiln sites of Yu hsien, Hsi hsiang and Shen-kou chen.

Perhaps the final solution to the whole Chün-yao problem will come when programmed campaigns to excavate all the probable Chün sites in China are undertaken to establish primary and derivative centers of manufacture. Then the latest technical methods of dating, such as thermal luminescence, could be applied to pinpoint their location in time.

GEORGE KUWAYAMA

NOTES

¹ G. St. G. M. Gompertz, "Chinese Celadon Wares," New York, 1957, pl. 24.

² B. Karlgren, "Notes on Four Bronzes," *The Museum of Far Eastern Antiquities*, Stockholm, 1954, Bulletin No. 26, p. 373-4, pl. 8a and b.

³ R. A. Miller, "Japanese Ceramics," Tokyo, 1960, p. 26, pl. 2.

⁴ G. Gompertz, op. cit., pl. 22.

⁵ "Sekai Toji Zenshu" Tokyo, 1955, Vol. 10, pl. 23.

⁶ Ibid., pl. 21.

⁷ F. Koyama, "Celadons of the Sung Dynasty," Ibid., p. 185.

⁸ G. Lee, "Numbered Chün Wares," *Transactions of the Oriental Ceramic Society*, London, 1945-6, p. 56.

⁹ Ibid., p. 61.

¹⁰ F. Koyama, op. cit., p. 185.

¹¹ F. Koyama, op. cit., p. 186.

¹² B. Gray, "Early Chinese Pottery and Porcelain," London, 1953, p. 31, Footnote 2.

¹³ Ibid., p. 31.

¹⁴ Chen Wan-li, "Reconnaissance in Yu-chou," *Wen-wu ts'an-k'ao tzu-liao*, Vol. 2, No. 2, Peiching, 1951, p. 53.

¹⁵ S. Osaki, quoted in F. Koyama, op. cit., p. 186.

¹⁶ F. Koyama, op. cit., p. 185.

¹⁷ P. David, "A Commentary on Ju Ware," *Transactions of the Oriental Ceramic Society*, London, 1936-7, Vol. 14.

¹⁸ Chen Wan-li, op. cit., p. 55.

¹⁹ S. Lee, "Sung Ceramics in the Light of Recent Japanese Research," *Artibus Asiae*, Ascona, Vol. 11, p. 171.

²⁰ G. Gompertz, op. cit., p. 26.

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